



Lynn Philharmonia No. 6

LYNN
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2018-2019 Season

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^ denotes Principal Violin 2 for the Bartok
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Philharmonia No. 6

Guillermo Figueroa, music director and conductor

Rebecca Robinson, mezzo-soprano

Saturday, April 13 – 7:30 p.m.

Sunday, April 14 – 4 p.m.

Keith C. and Elaine Johnson Wold
Performing Arts Center

Program

Leonore Overture No. 3, Op. 72b

Ludwig van Beethoven
(1770-1827)

Cléopâtre: Scène lyrique

Hector Berlioz
(1803-1869)

Allegro vivace con impeto – Récit. C'en est donc fait!

Lento cantabile. Ah! qu'ils sont loin ces jours, tourment de ma mémoire

Méditation. Largo misterioso. Grands Pharaons, nobles Lagides

Allegro assai agitato. Non!... non, de vos demeures funèbres

Rebecca Robinson, mezzo-soprano

INTERMISSION

Concerto for Orchestra

Béla Bartók
(1881-1945)

Introduzione. Andante non troppo – Allegro vivace

Giuoco delle Coppie. Allegro scherzando

Elegia. Andante non troppo

Intermezzo interrotto. Allegretto

Finale. Presto

**Please silence or turn off all electronic devices, including
cell phones, beepers, and watch alarms.**

Unauthorized recording or photography is strictly prohibited.



A Message from the Dean

Welcome to the 2018-2019 season. The talented students and extraordinary faculty of the Lynn University Conservatory of Music take this opportunity to share with you the beautiful world of music. This is our 26th anniversary of the Lynn Philharmonia and our 8th season performing in the Keith C. and Elaine Johnson Wold Performing Arts Center, a world-class concert hall that greatly enhances the musical offerings of our performing artists.

As the conservatory continues to expand and excel, your ongoing support, sponsorship and direct contributions ensure our place among the premier conservatories of the world and a staple of our community.

Please enjoy a magnificent season of great music.

Jon Robertson
Dean

Artist Biographies



Guillermo Figueroa

One of the most versatile and respected musical artists of his generation - renowned as conductor, violinist, violist and concertmaster - Guillermo Figueroa is the Principal Conductor of the Santa Fe Symphony Orchestra. He is also the Music Director of the Music in the Mountains Festival in Colorado and Music Director of the Lynn Philharmonia in Florida. He is the founder of the highly acclaimed Figueroa Music and Arts Project in Albuquerque.

Additionally, he was the Music Director of both the New Mexico Symphony and the Puerto Rico Symphony. With this last orchestra, he performed to critical acclaim at Carnegie Hall in 2003, the Kennedy Center in 2004 and Spain in 2005.

International appearances include the Toronto Symphony, Iceland Symphony, the Baltic Philharmonic in Poland, Orquesta del Teatro Argentino in La Plata, Xalapa (Mexico), the Orquesta de Cordoba in Spain and the Orquesta Sinfonica de Chile. In the US he has appeared with the symphony orchestras of Detroit, New Jersey, Memphis, Phoenix, Colorado, Tucson, Santa Fe, Fairfax, San Jose, the Juilliard Orchestra and the New York City Ballet at Lincoln Center.

Mr. Figueroa has collaborated with many of the leading artists of our time, including Itzhak Perlman, YoYo Ma, Hilary Hahn, Placido Domingo, Joshua Bell, Olga Kern, Janos Starker, James Galway, Midori, Horacio Gutierrez, the Emerson and Fine Arts String Quartets, Ben Hepner, Rachel Barton Pine, Pepe and Angel Romero, Elmar Oliveira, Vadim Gluzman and Philippe Quint. Mr. Figueroa has conducted the premieres of works by important composers, such as Roberto Sierra, Ernesto Cordero and Miguel del Aguila. An advocate for new music, Mr. Figueroa and the NMSO won an Award for Adventurous Programming from the League of American Orchestras in 2007.

A renowned violinist as well, his recording of Ernesto Cordero's violin concertos for the Naxos label received a Latin Grammy nomination in 2012. Figueroa was Concertmaster of the New York City Ballet, and a Founding Member and Concertmaster of the Orpheus Chamber Orchestra, making over fifty recordings for Deutsche Grammophon. Also accomplished on the viola, Figueroa performs frequently as guest of the Fine Arts, American, Amernet and Orion string quartets.

Figueroa has given the world premieres of four violin concertos written for him: in 1995 the Concertino by Mario Davidovsky, at Carnegie Hall with Orpheus; in 2007 the Double Concerto by Harold Farberman, with the American Symphony at Fisher Hall, Lincoln Center; in 2008 the Violin Concerto by Miguel del Aguila, commissioned by Figueroa and the NMSO and in 2009 Insula, Suite Concertante, by Ernesto Cordero with the Solisti di Zagreb in Zagreb.

He has appeared at the Santa Fe Chamber Music Festival, Music in the Vineyards in California, Festival Groba in Spain and Music from Angel Fire. Figueroa has recorded the Three Violin Sonatas by Bartok for the Eroica Classical label, with pianist Robert Koenig, and an album of virtuoso violin music by for the NMSO label, with pianist Ivonne Figueroa.

Mr. Figueroa studied with his father and uncle at the Conservatory of Music of Puerto Rico. At the Juilliard School his teachers were Oscar Shumsky and Felix Galimir. His conducting studies were with Harold Farberman in New York.



Rebecca Robinson

Praised for her “darkly pretty voice,” mezzo-soprano **Rebecca Robinson** is quickly making a name for herself as a versatile and thoughtful performer. A Colorado resident, she has sung with the Central City Opera, Boulder Chamber Orchestra, Colorado Bach Ensemble, and as a soloist

with the Colorado Masterworks Chorale. She completed the Professional Certificate program at the University of Colorado–Boulder, where she was seen in Eklund Opera productions as the title role in Rossini’s *La Cenerentola* (*Cinderella*), Ottone in Monteverdi’s *L’incoronazione di Poppea*, and Dorabella in *Così fan tutte*, as well as in recital with the world-renowned Takács Quartet.

No stranger to concert work, Rebecca has been seen with the Colorado Symphony Orchestra, the Bellingham Festival of Music, the Lynn Philharmonia, among others, and will be reprising this program with the Santa Fe Symphony later in the spring. She was awarded 3rd place in the Denver Lyric Opera Guild competition in 2016, and named a finalist in the Bruce Ekstrand Competition, which recognizes and awards development grants to promising graduate students.

Rebecca holds a Master’s degree from McGill University in Montreal, Quebec, and a Bachelor’s from DePaul University, where she worked with renowned teachers Sanford Sylvan, Jane Bunnell, and Susanne Mentzer. To stay in the loop, please visit RebeccaLRobinson.com.

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Program Notes



Ludwig van Beethoven Leonore Overture No. 3, Op. 72b

By Tsukasa Cherkaoui

Born: December 17, 1770, in Bonn, Germany

Died: March 26, 1827, in Vienna, Austria

In a letter to his brothers that is now known as the Heiligenstadt Testament, Beethoven confessed his deafness, which overwhelmed him to the point of attempting suicide. Regardless of his disability, he was appointed to be the composer-in-residence at Theater an der Wien in 1803.

Completed in 1801, Theater an der Wien was conceived by Emanuel Schikaneder—better known as the librettist of Mozart's *The Magic Flute*—and was funded by Bartholomäus Zitterbarth. It was the largest and most magnificent theater in Vienna at the time. The theater was Schikaneder's dream. He moved his company there and provided plays and librettos. To appoint a composer-in-residence, Schikaneder first tried to recruit the Italian composer, Luigi Cherubini. However, Peter von Braun, Schikaneder's rival, exclusively signed Cherubini for his venue, the Burgtheater.

As a result of his appointment to Theater an der Wien, Beethoven was given an opportunity. At the inaugural concert on April 5, 1803, Beethoven programmed his oratorio, *Christus am Oelberge*, the First and Second Symphonies and the Third Piano Concerto (with Beethoven performing as soloist). All the works, except the First Symphony, were new to the audience, and Beethoven had made his debut as a dramatic vocal composer in Vienna.

Schikaneder expected Beethoven to write operas. He gave Beethoven a libretto, titled *Vestas Feuer* (*Vestal Flame*), which was based on Roman mythology. Beethoven worked on two scenes of the opera while composing the 'Eroica' Symphony and Waldstein Sonata. However, he was uninterested in the story and ultimately abandoned it.

Beethoven soon discovered a more attractive libretto, *Léonore, ou L'Amour conjugal* by Jean-Nicolas Bouilly, which serves as the beginning of the long and complicated history of Beethoven's only opera, *Fidelio*.

Léonore, ou L'Amour conjugal already had the music set by Pierre Gaevaux, but Beethoven worked from a German version, translated and expanded by Joseph von Sonnleithner. The plot is centered on Florestan, a political prisoner, and his wife, Leonore. She devises a plan to rescue her husband from a Spanish bastille while disguised as a man. The opera, *Leonore*, was completed in 1805 and premiered on November 20, 1805, at Theater an der Wien. However, it was dropped after only three performances as Vienna was under occupation by Napoleon's troops, and many of Beethoven's supporters were not in the city. Because the opera was regarded as lengthy, Beethoven was persuaded to revise it. The revised version, which had two acts instead of three, was performed on March 29 and April 6, 1806. To avoid confusion with Gaevaux's opera, the theater insisted on changing the title to *Fidelio*.

In 1814, Kärntnertortheater approached Beethoven to revise *Fidelio*. Beethoven reworked the opera with poet G.F. Treitschke, who made the necessary alterations to the libretto. Beethoven even composed a new overture, which is today referred to as the 'Overture to *Fidelio*.' The new *Fidelio* premiered on May 23, 1814.

Interesting Facts About the Overture

- This overture was composed for the new version of Beethoven's opera, *Fidelio*. It premiered on March 29 and April 10, 1806, at Theater an der Wien.
- Berlin State Library holds the autographed score of this overture (seen right). It has been digitized and is available online for browsing.



The first page from the autograph of Leonore Overture no. 3, held at the Berlin State Library.



Hector Berlioz

Cléopâtre: Scène lyrique

By Tsukasa Cherkaoui

Born: December 11, 1803, in La Côte-Saint-André, France

Died: March 8, 1869, in Paris, France

French composer, Hector Berlioz is considered one of the great composers today. Although his compositional style was considered too experimental in his time, his artistry was fully recognized in the 20th century.

Berlioz received his education mainly from his father as he grew up, learning French and Latin literature, and developing particular fondness for geography. His first encounter with music occurred when Berlioz learned the flageolet. Later, he took lessons in flute and guitar. Berlioz was deeply fascinated with composition after discovering Rameau's *Traité de l'harmonie* and Catel's *Traité d'harmonie*. These books taught him the basic knowledge of harmony, and he began composing Italian melodies and two quintets for flute and strings. These compositions were lost; however, the melodies from them were later used in his compositions, *Les franc-juges* and *Symphonie fantastique*.

Since it was his father's wish that Berlioz pursue a career in medicine, he was sent to Paris to the L'École de médecine in 1820. However, his passion for music grew stronger, and Paris offered him opportunities to immerse himself in the art. Berlioz began a formal composition education when he was admitted to a class taught by French composer, Jean-François Le Sueur, in 1822. Berlioz received almost no financial support from his father for pursuing a musical profession. To make ends meet, he sang in a choir and wrote articles for the newspaper, which later became his main source of income.

In 1826, Berlioz entered the Conservatoire. He continued studying with Le Sueur for composition and took lessons in counterpoint and fugue from Anton Reicha. In the same year, he entered the Prix de Rome for the first time, but he did not advance beyond the preliminary round. When he entered the competition for the third time in 1828, he won the second prize with *Herminie*. On his fifth attempt, Berlioz won first prize with a cantata, *La mort de Sardanapale*.

The year 1830 marked a significant point in Berlioz's life as a composer with his parents accepting Berlioz's career after winning the Prix de Rome. The well-known *Symphonie fantastique*—the culmination of his artistic endeavors—was completed. As his composition progressed through his life, Berlioz composed many great works, which are still performed today.

Interesting Facts About the Work

- Berlioz composed *Cléopâtre* in July 1829 in order to enter the Prix de Rome, which was administered by the Paris Conservatory at that time. The Concours Définitif (the final round) required the composers to write an operatic scene (usually called 'cantate' or 'scène lyrique') for one or more voices and orchestra on a text chosen by the competition. Berlioz was sequestered to write the work.
- Pierre-Ange Vieillard de Moismartin, a French playwright and librettist, frequently provided his texts for the Prix de Rome competitions, including *Cléopâtre*. The original title of the libretto is *La morte de Cléopâtre* ("The death of Cleopatra").
- *Cléopâtre* was Berlioz's third trial at the Prix de Rome. Having won the second prize the previous year with *Herminie*, people rumored that he would surely win the first prize this time. However, the jury decided not to award any prizes.
- Berlioz did not win the prize with *Cléopâtre* because the preference in Paris at that time was for soothing music (no unusual harmonies, no strange forms, and no unexpected effects), and *Cléopâtre* was not it. In his memoir, Berlioz recalled a conversation with Adrien Boieldieu:

"My dear boy, what *have* you done? You had the prize in your hand, and have deliberately thrown it away."

"I assure you, sir, I did my best."

"That is just it. You ought not to have done your best; your best is too good. How could I approve of such music, when soothing music is, above all other, the music, I like?"

"It seems to me rather difficult to write soothing music for an Egyptian queen who has poisoned herself and is dying a most painful death in the agonies of remorse."



The title page of *Cléopâtre*

- Berlioz is known to use his themes for his other compositions. The passages from *Cléopâtre* are adapted in *Chœur des ombres* from his lyrical drama, *Lélio*, and his opera, *Benvenuto Cellini*.
- The autographed score of this work is held in the Paris Bibliothèque Nationale and is available online for viewing (seen right).



Béla Bartók

Concerto for Orchestra

By Tsukasa Cherkaoui

Born: March 25, 1881, in Hagyszentmiklós, Hungary (now Sinnicolau Mare, Romania)

Died: September 26, 1945, in New York, NY

To escape the turmoil of World War II, Béla Bartók and his wife Ditta emigrated from Hungary and arrived in the United States on October 30, 1940. Their new life did not begin well. Upon arrival, they discovered their luggage was left behind in Lisbon. He wrote in a letter to Dorothy Parrish, his private piano student, that “[w]e arrived in N.Y. only with clothes which we have been wearing. Evening dresses etc., all our linen, all our music being in our baggage, we had to buy all the articles absolutely necessary for our appearance.” Further, Bartók and his wife had a difficult time adjusting to their new life style. In a letter to his sons, Béla and Péter, he wrote, “[w]e had some language difficulties with words like ‘yeast’ and ‘caraway seeds’...We had a certain amount of trouble in learning how to use various electric and gas appliances—cork screws, tin-openers, etc., also with the means of transport.”

To begin Bartók’s music career in their adopted homeland, Boosey & Hawkes arranged 32 concert engagements for the 1940-1941 season. Bartók’s first concert was in Town Hall, New York City, on November 3, 1940. He and his wife performed *Music for Two Pianos and Percussion Instruments*. Bartók hoped to gain accomplishment as a concert pianist, however; he expressed his difficulties in a letter to his son Béla, stating that “[o]ur prospect of breaking into the concert world is not very bright: either our agent is bad, or the circumstances are not favourable. In these circumstances we should then have to return to Hungary, no matter how the situation develops there...one prefers to be at home.” His agent reflected upon Bartók’s lack of success, contending that his choice of concert repertoire was too demanding for audiences, and his stage presence, which perceived as stiff, cold and aloof, was not engaging. His performance career ended in January 1943.

Aside from his performance career, Bartók received a research appointment from Columbia University in January 1941. His research focused on transcribing and analyzing Serbo-Croatian folk songs from the Milman Parry Collection of Oral Literature. He did not compose music during this appointment; however, the findings from this research were incorporated in his later compositions. Furthermore, in the spring semester of 1943, Harvard University invited Bartók to present a lecture series on Hungarian music, folksong, and ethnomusicological procedure.

Although Bartók suffered from disorders of the blood (polycythemia) and lungs (tuberculosis), he composed several musical works in his later years. Among them are Concerto for Orchestra, Piano Concerto no. 3, and Viola Concerto. Bartók left many legacies, among them are the significant pedagogical works for young performers that he composed. His orchestral and chamber music, which assimilates his ethnomusicological fascination, is still performed today.

Interesting Facts About the Work

- *Concerto for Orchestra* was commissioned by the Koussevitzky Music Foundation in May 1943. Fritz Reiner and Joseph Szigeti, whose intention was to help their sick and disheartened friend, suggested Koussevitzky commission a musical work from Bartók. Koussevitzky, who suspected that the composer was too ill to complete it, offered \$1,000 nonetheless to compose an orchestral work and asked to dedicate the work in the memory of his wife, Natalie Koussevitzky.
- After receiving the commission, Bartók and his family moved to a private sanatorium at Saranac Lake in New York State, where he worked on the composition from August to October of 1943. Bartók was encouraged by the commission, and his wife saw an improvement in his health. She told Agatha Fassett, “[f]rom the moment we arrived there, Béla began to get better, waving away his sickness by his own strong will as if it had never been.”
- The *Concerto* premiered on December 1, 1944, was performed by the Boston Symphony Orchestra and Serge Koussevitzky as the conductor.
- The work was received positively at the premiere. Cyrus Durgin of the Boston Globe wrote, “[t]he Friday audience seemed to like the Concerto and it applauded the short, white-haired composer when he appeared on the stage and bowed with grave shyness. So much new music is heard once or twice and then forgotten that I hope Mr. Bartok’s Concerto will be a fortunate exception to the rule. Let’s hear it again this season.”
- Bartók discussed the work in the program note:

The general mood of the work represents apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a '*concertant*' or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the '*perpetuum mobile*'-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.



The concert program from the premiere night. (Boston Symphony Orchestra concert program, Subscription Series, Season 64 (1944-1945), Week 8, seq. 11)



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